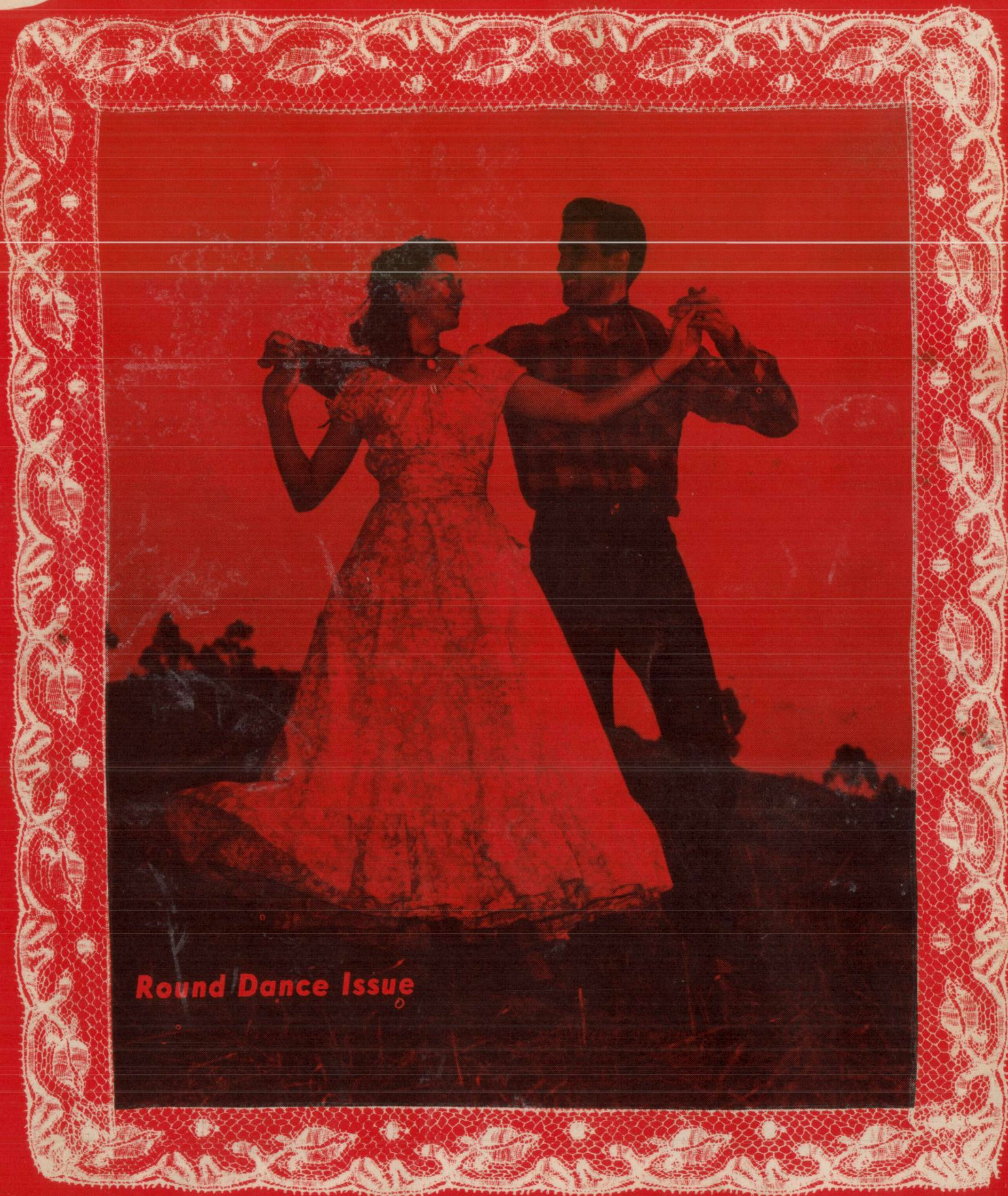


Sets in Order



Round Dance Issue

Vol. 1 No. 3
25c per Copy

February 1949

The California Magazine of Western Square and Round Dancing

Sets in Order

Vol. I No. 3

Published by and for the Square Dancers of Southern California and for the general enjoyment of all.

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A real Valentine calling couple is Ted Powell, caller for the Ocean Wavers (see Pages 16 & 17) and his lovely accompanist and wife Jeri.

THE ROUNDS COME INTO THEIR OWN

Don't Sit on the Sidelines Keep Up With the Round-dancers

HHEY!—how about a "Putter-Lil-Foot."
"Let's have another try at Hot Pretzels," "How about a Schottische?"

If you're a Square Dance caller those requests and questions are quite common each evening and they're becoming more common all the time as folks get more and more interested in the true spirit of American Round Dancing.

It used to be (there's no reason to believe that things have changed any) the fellow bringing his best gal to the country Square Dance would welcome an occasional chance to have her to himself if only for a short time. Under the watching eyes of the young lady's parents the couple back in your grandmother's and grandfather's day might get the pleasure of each other's close attention in such dances as the polka, two-step and waltz and a few of the others popular at that time in that particular area.

PROGRAM MUCH UNCHANGED

The general routine of the Square Dance hasn't changed much since it left the farm. Usual rule was that a Square Dance would start on a Saturday night as soon as the cows were milked and the chores were done for the day. The dancers would begin to arrive from all

(Right) There's no greater ice-breaker than an Oklahoma Mixer, a Patty Cake Polka, Circle Schottische, or any of a number of fast moving mixer Round Dances.

Photo by Joe Fadler



over the neighboring community bringing their babies with them and parking them in the spare room to fill every available bed and floor space. The usual procedure in many of these dances would be two Square Dances and then while the caller was getting his breath a couple of Round



Dances so that the hardy souls could prove that a hard week's work on the farm still left plenty of energy in the old bones for a polky.

We hear the old timers tell about the dances, about how they would go all night and wouldn't stop until it was time to go back to the farm and start the milking and the chores all over again.

While our dances have sort of steered away from the all night variety they still follow the pattern of a couple of Square Dance tips and then about three or four minutes of one of the many Round Dances now familiar to all.

A Round Dance might be considered anything that is not a Square Dance—a dance that could be done solo, in couples, in a group of couples or in a large circle. In Southern California there are some fifteen or twenty commonly used Round Dances. Taking a look at the program of any of the recently held round-ups or jamborees in this area points out the favorites—Blackhawk Waltz, Cindy, Laces and Graces, Hot Pretzels, Oklahoma Mixer, Spanish Waltz, Spanish Circle, Mexican Waltz, the Schottische, and Varsouvianna (Put Your Little Foot), are a few of the many.

Like the Square Dances used today there is no limit to what an inventive dancer may add

to make a new variation of an old dance or to make an entirely new figure with a new tune.

For many years meant to be just the second feature on the record which contained the Beer Barrel Polka, the tune Hot Pretzels has developed into one of the most amusing and simple Round Dances in this area. Here again the ingenuity of the dancer knows no bounds. Once just a couple dance executed in varsouvianna position, no Round Dance is now complete without a Hot Pretzel "chorus line" stretched clear across the dance floor. With a couple of vocal "uh"s, tossed in at appropriate intervals.

ALWAYS NEW ONES

An old favorite like the Blackhawk Waltz gave inspiration to Homer Howell in Oklahoma City who developed several variations, one of which is being adopted quite generally here in Southern California and is known as the "Betty Blackhawk".

The biggest problem to lovers of American Round Dances is the proper music. So far there seems to be a lack of proper recorded music for many of the favorite Round Dances while in other cases the manufacturers have gone overboard and produced so many different versions of the same dance that the poor dancer becomes a bit dizzy in choosing the best disk. An exam-



ple of this is the Varsouvianna. No less than fifteen Varsouvianna records are on the market, all of them different but not all of them suitable to the Put Your Little Foot version as done in the Southern California area.

If you are one of those who have not yet "discovered" Round Dancing—make up your mind to "give yourself a break"—choose your pretty gal, learn a step or two and be prepared for a most enjoyable experience.

Betty BLACKHAWK

As mentioned in the preceding story there is no limit to the amount of ingenuity that can be used in elaborating on old dances and developing new ones. Familiar old tunes provide the inventive spirit with ideas for entire new dances and some of the old favorites lead into new ideas and new ways for making older dances more interesting.

Homer Howell of Oklahoma City, an old stand-by with the Shaw August classes in Colorado Springs, one year worked out this unique variation of the Blackhawk Waltz. Naming it after one of the Cheyenne dancers who helped him as he walked through the steps, Homer's "Betty Blackhawk" is fast becoming a favorite in Southern California and throughout the country.

With couples in the varsouvanna position the man on the lady's left, both beginning with the left foot:

Forward and back
Forward and back
Waltz, weave, waltz and turn
Forward and back
Forward and back
Waltz, weave, waltz and waltz
Cross, cross; cross, step, back, point.
Cross, cross; cross, step, back, point.
Cross, cross; cross, step, back, point.
Cross, cross; cross, step, back, point.

(Below) Gloria Lee and Don Rechtin, our Valentine cover couple, demonstrate the Homer Howell version of the "Betty Blackhawk".



Photo by Joe Fadler



PAPPY'S NEW BABY

"THE ROUND DANCE BOOK," *Long Anticipated,
Is Now Off the Press and Ready for Work*

BEFORE you start to read Pappy Shaw's new Round Dance Book, give yourself plenty of leg room. Push back the coffee table and chairs, turn the ceiling light on, and cool the room to dance-hall temperature. Because you won't be able to read this book sitting down. Shaw's clear, homely style, his warmth and enthusiasm as he goes into the intimate details of each dance will have you up and trying 'em in spite of yourself.

That much is sheer fun. That we have needed the written words of an authority in a complete volume on the Round Dance has long been felt by the caller and teacher. The paper-bound books we've had before have tended to mix up the reader rather than help him.

In writing his book Shaw has indicated the hundreds of old books he read to gain some of his background on the round dance. Illustrating exactly what importance was placed on the dance in years past was, "Dick's Quadrille Call Book and Ballroom Prompter," published in 1878. Contemporary books from the same pub-

lisher bore the titles, "Magician's Bow and Book"; "The Art and Etiquette of Making Love"; "Snip Snaps and Snickerings of Simon Snodgrass"; "How to Cook Potatoes, Apples, Eggs and Fish"; and, "The Bartender's Guide"! It's a far cry from that book of 71 years ago to the one of Dr. Shaw's just published.

MORE THAN 125 ROUNDS

"The Round Dance Book" (Caxton Publishers, Caldwell, Idaho. Price: (\$5.00) contains more than 125 different Round Dances, variations, tips on style, and fascinating histories of each dance, making it undoubtedly the most complete publication of its type ever presented. To those who have been fortunate enough to sit in on Pappy's lectures with his class in Colorado Springs each summer, or to hear him any place, this book with its naturalness and sincerity will seem like Pappy talking.

Nobody could have been better suited to the writing of such a work. Shaw has spent many years travelling and studying the American dance picture. His book seems to leave little

untold, although, as Shaw himself expressed it, there is always some variation or some different dance tucked away in the hills where only an accident will shake it loose and bring it out in the open for all to see and enjoy.



"The Round Dance Book" contains twelve chapters in which he breaks the Round Dance into the following categories: The Polka, the Waltz, the Mazurka, Varsouvianna, the Schotische, the Two-Step, the Viennese Waltz and Circle Mixer. Each dance is carefully counted out, step by step: Following that, an explanation of the actual appearance and position of the dancers is given. In many cases he has also added prompters' cues or calls as an aid to the caller or teacher.

Years of teaching Round and Square Dances have provided Pappy Shaw with the knack of explaining the simplest and clearest way of doing each pattern, without wasting words, and without confusion. He has interjected much humor along with his concise analyses of the dances.



Following the explanation of each dance, there are listed one or more sources for sheet music, and also the names and numbers of

records which are best fitted for the dance.

Worth the price of the book in itself is the final chapter entitled, "Sober Afterthought". Valuable to those Square Dancing or Round Dancing, this chapter dwells on styling.

"Like personality," says Shaw, "style is something that is individually your own. A book can't give it to you." He then goes on to explain different phases of posture which make a dance not only more fun to watch but far more enjoyable to do.



To the tall person Shaw says, "If you are too tall, there's only one thing you can do about it and that is to be proud of it and to stand as tall as you can. Then you will look like a prince rather than an apology. And you will dance like a prince as well. 'Stand tall'!"

Though rarely getting off the path of simplicity and clarity Shaw occasionally plays with his readers and lapses off into "... it is simply the dactylic variant of the anapaestic two step." However, by simply reading, and probably trying each dance as it comes up, the average person can soon catch the feeling of enjoyment and pleasure so well expressed by Shaw.

This is a more than worthy follow-up to Dr. Shaw's first, "Cowboy Dances".



“Chase The Rabbit, Chase The Squirrel”

First and third, balance—swing
 And lead away to the right of the ring
 Chase that rabbit, chase that squirrel
 Chase that pretty girl around the world
 Chase that possum, chase that coon
 Chase that big boy round the moon
 Circle up four in the middle of the floor
 Two little ladies dos-a-dos
 Gents walk around on a heel and a toe
 Yeah boh! Watch 'em go!
 Everybody swing 'em, high and low
 Take your lady and on you go.

EXPLANATION. This is just a little added polish to the usual Chase The Rabbit dance that we have been doing here in Southern California. First and third couples lead to the right, the active ladies followed by their partners go between the other couple and around the lady. When they come to the center of the set the two ladies make a clockwise loop while the men immediately start their “run” in between the same couple and around the man. The active lady finishes her loop and follows in behind her partner. Then both groups circle four.

The two little ladies dos-a-dos (which came from Larrupin' Lou Harrington in Rockford Ill), is simply a double dos-a-do done by the two ladies out of a circle four. The men reverse the left turning circle and go counter-clockwise approximately three-quarters around so they meet their partner and then swing.

To progress in this dance the two active couples (1 and 3) leave the couple they were with, then pass by left shoulders and proceed to the opposite side couple and repeat the dance from there.



For Your SQUARE DANCE CLUB

Jimmy Clossin, Texas Square Dancer who has visited the Southland several times in the past offers these suggestions in organizing Square Dance clubs:

(1) **Organization:** Definite club groups should be formed with officers and members. A loose organization leads to a lack of interest and the dancers will soon break up.

(2) **Membership:** Clubs should be opened to all comers and new people should be made to feel welcome. A club group of fifty to a hundred is perhaps most likely to succeed. Clubs that become exclusive soon die out.

(3) **Dues:** A small membership fee should be charged in order that new material may be purchased and special events planned. The club should not accumulate funds.

(4) **Time of Meeting:** A group's interest will be maintained over the longest period of time if dances are planned twice a month, not more often.

(5) **New Members:** As new members or inexperienced dancers are added to the group, a special session should be arranged for them in order that the inexperienced do not detract from the enjoyment of the experienced dancers.

(6) **Yearly Plans:** The club's program should be worked out for the entire year. Planning a season of from 14 to 16 dances with a summer lay-off and several special events such as beach parties or a hay ride to finish with square dancing. "At these parties or picnics you will find most of the members of your club present. This is the time to plan your next year's dance program. This is also an opportunity to recruit new members and schedule classes for beginners."

(7) **Dance Themes:** Club dances will have added interest if they are worked around a theme. One method is to have a committee for each month of the year. Suggestions for themes would include: September—Welcome Party. October—Hallowe'en. November—Thanksgiving; perhaps this is a good night for a pot luck supper. December—Christmas. Christmas tree and perhaps an exchange of ten cent toys. January—New Year's Party. February—St. Valentine's or Tacky Dance. March—St. Patrick's Day Party. April—Backwards Party. "The boys wear the girls' clothes and girls wear the boys' clothes. Everyone puts their clothes on backwards with the exception of boots."

(8) **Two Don'ts:** (1) Don't mix the squares with the modern dances. They are two different activities and do not mix well. (2) Do not mix drinking with square dancing. It is impossible to drink at square dances as anyone who has had even a glass of beer finds himself unable to think fast enough to dance with the proper coordination with the other members of the set. "Some of us even have difficulty thinking fast enough under any circumstances."



NAMING YOUR



GOT a problem in naming your club? Well, that isn't hard to understand. With more than 175 groups here in this area, finding a suitable name that isn't already used by four or five other groups poses a problem.

Many of those already named have taken their captions from Square Dance calls. Thus we have the several Do-C-Do clubs, the Dopas-o club and others bearing such names as Allemanders Left, Allemanders Right, Swing'em High, Double Elbow, Promenade Eight, etc.

Other groups have chosen to name their clubs after the locations of their dances therefore resulting in names like Brea Square Dancers, Griffith Park Dancers, Highland Park Square Dancers, etc. Clubs affiliated with particular companies such as the Bell Telephone become the Bell Swingers and the Telco Squares, Good-year Squares and others represent this category.

TYPICAL TITLES

Real ingenuity comes with the typical California and Western names. Los Bailadores, Lazy 8 Squares, Swingaroos, Calicos and Plaids, Buttons & Bows, etc., are just a few of the more novel names listed in the Directory. From other

parts of the country come names not used in this area such as: The Blue Bonnets, Boots and Bustles, Circle C (or any initial of your group so desired), Corner & Taw, Country Cousin, Double Star, Gents & Janes, Gingham Set, Golden Slippers, Good Neighbor, Hi Neighbor, Jeans & Ruffles, Long Horn, Rube & Taw, Sally Goodin, Shooting Star, Silver Spur, Swing & Whirl, Texas Star, Triple R (or any initial desired by the club), etc.

NOW BE ORIGINAL

Most of those names listed above come from the Houston, Texas, publication "Square Dancing".

There are many good names for your group. Pick one that is original, one that perhaps is descriptive of your group, the place where you dance or the Square Dance lingo itself. The Elbow Swingers, The Needle Threaders, The Castoff 6, The Never-Come-Downers, The Do C Dumbelles, The Hind Wheel Draggers, and The Double Left Footers are just a few. (Get the idea? Now you try it.)

Use ingenuity and a little imagination to see that your group is suitably titled.

A DANCER "WAKER-UPPER"

Jim Munyon contributes this novel "break". Says Jim, it's one of those dances where you sometimes catch the dancer napping at the switch and starting in a Right and Left Grand when they're actually supposed to be swinging their partner."

Allemande left with your corner girl,
And right back now and your partner whirl,
Allemande right with the lady on your right,
Then swing your honey with all your might.
Allemande left, etc. . . .

THE SQUARE OF THE MONTH



Photo by John Button

CHEYENNE WHIRL

Head gents center, a right hand whirl
 A left hand around the opposite girl
 Back to center with an arm around
 Partner left you're homeward bound
 Your corner lady with the two hand swing
 And now your own with the same old thing
 (Repeat same with four gents center)
 A left hand round the corners all
 And right and left around the hall
 Meet that girl at your back gate
 Promenade eight till you get straight
 (Repeat for side gents, head ladies, side ladies)

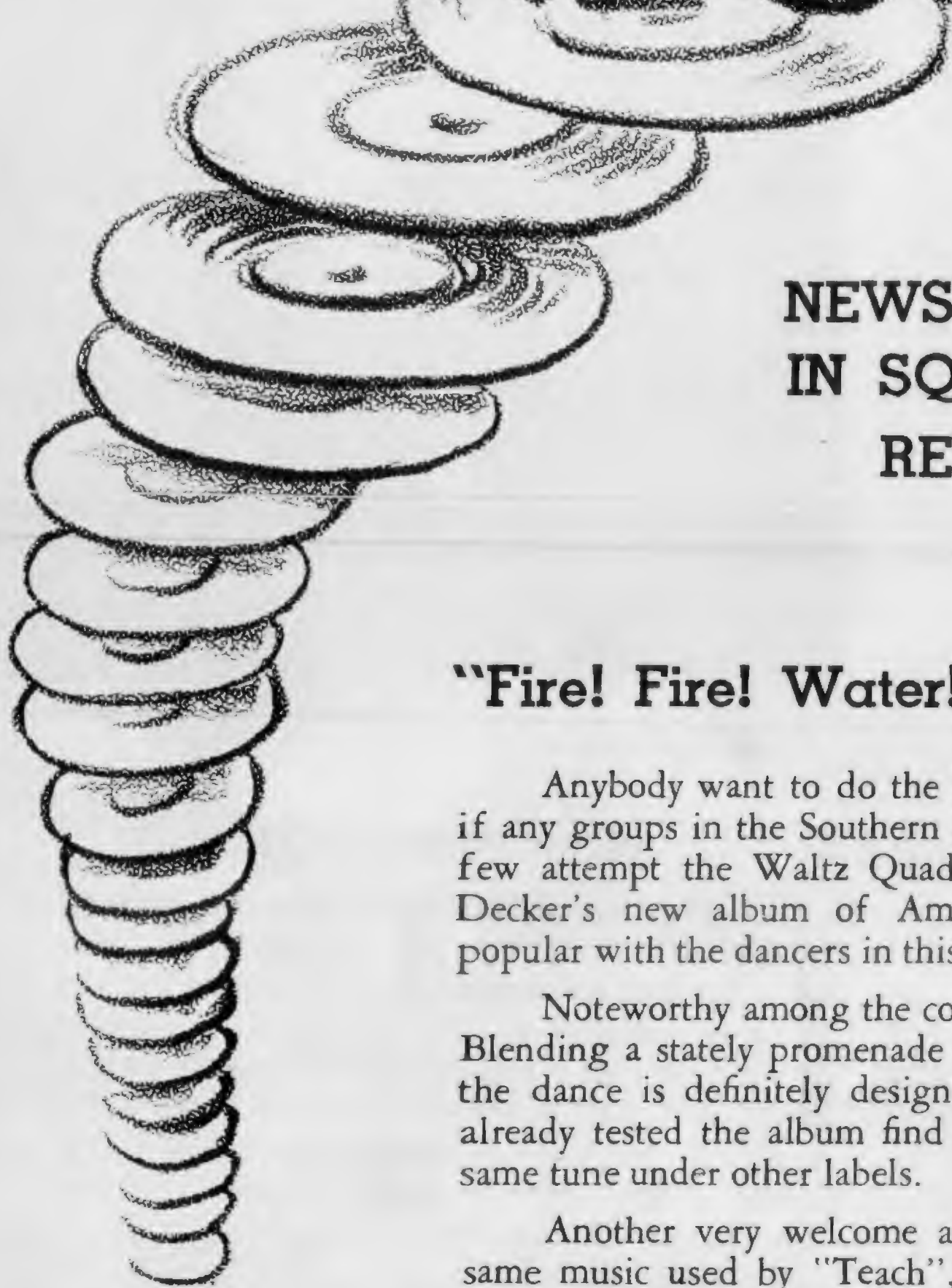
EXPLANATION: Gents No. 1 and 3 go for ward and turn each other with right hand once and a half around, catch the opposite lady with the left hand, swing once around with her; the two men swing once and a half around again with the right hand, and catch their own partners by the left hand and swing once around. Turn directly to the corner and turn with a two-hand swing, and then turn to partner with a two-hand swing.

ABOUT THE CALLER

"Uncle" Carl Myles comes from the heart of Square Dance Country. Carl was born in Colorado Springs, Colorado, where he grew up under the shadow of Pike's Peak. Carl's steady dancing partner is his lovely wife Lucille whom he met and married shortly after the first World War. They both spend almost every night in the month calling for the great number of clubs that Carl has "trained from infancy".

Releasing his first record album under the Imperial label (see Review, November 1948), Carl has become widely known to Square Dancers throughout the country. The dance used here is one of the Myle's favorites and is featured in the album just mentioned.

ON THE RECORD



NEWS OF THE BEST IN SQUARE DANCE RECORDINGS

"Fire! Fire! Water! Water!"

Anybody want to do the Fireman's Dance? Despite the fact that few if any groups in the Southern California area do the Fireman's Dance and few attempt the Waltz Quadrille, "First couple down the center", Eva Decker's new album of American Round Dances should prove quite popular with the dancers in this area.

Noteworthy among the collection of eight sides is the Oxford Minuet. Blending a stately promenade theme together with a most lively two-step, the dance is definitely designed for enjoyment and the many who have already tested the album find this particular record quite superior to the same tune under other labels.

Another very welcome addition is the Spanish Waltz. This is the same music used by "Teach", accompanist with the Shaw troupe, and is a most desirable selection for this particular dance. The recording as made by Eva Decker allows sufficient time to do each of the first three parts of the dance once and the fourth part twice—then, repeat all two more times.

In general the album is well worth the investment. Some of the selections are of doubtful value to the average Round Dancer but Imperial Records (bless their hearts) has seen the value of splitting their albums therefore in many cases single records from this album may be available.

Here are the contents of the four records contained in this album:

1092-A Virginia Reel.....	1092-B Trilby
1093-A Spanish Waltz.....	1093-B Boston Two-Step
1094-A Oxford Minuet.....	1094-B Schottische
1095-A Waltz Quadrille.....	1095-B Fireman's Dance

Musicians' Corner



Photo by Hillis—Houston, Texas

NO SIR, the lady shown above is not playing orchestra leader with that stick she's holding in her hand. Actually she's reviving an almost extinct bit of American folklore known as "playing the straws". The gentleman in the picture is Grady Hester of Houston, Texas, one of the top "fiddle" players in the country. With him is his mother, Mrs. Matilda Hester, a lady in her late 80s.

While not quite like the type of music you would expect to hear in Carnegie Hall, Mrs. Hester explains that the music that comes out of playing the straws takes a great deal of patience and time to learn.

The whole procedure is something like this. You select a straight hollow straw, well dried, about 14 inches long—a good straw player always has several on hand. Then while the fiddle player is playing his regular music you take the straw, hold it lightly in the thumb and forefinger of your left hand, and place it across the

strings of the violin facing the fiddler as you do so. Now tapping with the index finger of your right hand you should, with years of practice, be able to produce a sound not unlike the zither and very unusual indeed.

Grady Hester, who will be heard in a new series of Folkcraft records soon to be released, represents 150 years of Square Dance playing. His Mother's family migrated to northern Alabama from England many years ago. As members of the Musician's Guild in the old country each generation in the family carried on the old tunes as they were danced in the backwoods country and preserved the true style as it was danced during the very first years of our country's history. The son, Grady Hester, plays the identical style of his grandfather and Mrs. Hester vividly remembers playing the straws across the strings of her Father's violin with their favorite tune "Drunkard's Hickup" many years ago.



Here, in what is fast becoming the greatest Square Dance community in the world, many groups are finding the "good neighbor policy" a most helpful one to follow.

Well into the advanced stages of Square Dancing, some of the groups have "adopted" for an evening another club from a different section of the state with whom they can exchange dances and also learn to know one another better.

With new clubs springing up all over California there are bound to be many in areas removed by distance from the central group in the Los Angeles area. The roundups and jamborees draw many dancers from outlying areas who sometimes feel at loss when the new calls are "poured on". Several clubs have already found that by traveling to groups in outlying areas and then in turn inviting these groups to come in to one of their own dances that the newer patterns, the different round dances, etc., may best be passed along.

There are many groups in the Palm Springs, Bakersfield, Santa Barbara, San Diego, Long

Beach and other districts who are finding this interchange of ideas and goodwill a most healthy step in the Square Dance program.

PARDON ME

In the friendly tip department this word of caution might not be amiss. If you are invited for the first time to a closed square dance group and have not already had experience with the caller, inquire of your host or hostess if it is the custom of the club and caller to omit some of the "extras" practiced in your section. For instance, some prefer not to have the ladies make a full turn-around in the first movement of the do-si-do.

Also, the ladies full turn-around when making the wagon wheel is sometimes ruled out. Then too, in the allemande left, an elbow and hand clasp with a walk-around is preferred. Some prefer that the "Swing your partner" be done with a walk-around instead of the buzz step. These and other variations may not be acceptable in some clubs so, to save a little embarrassment, and to promote a return visit, check politely on the house rules.

TRY THIS

Every caller has his own reasons for liking particular dances or portions of dances. Spike Henderson, caller in San Fernando Valley, says that for stretching a short dance or dressing up a more simple pattern this popular Texas "filler" stands pretty near the top for being his favorite.

All around your left hand lady,

(Passing right shoulders, do a do-sa-do around your corner)

See saw your pretty little taw,

(Passing left shoulders, the men go around their partners and back to place)

This particular figure is easy to dress up and when properly timed affords a very enjoyable, simultaneous action of the ladies going into the center with skirts spread wide making a slight hesitated curtsy and then backing up to pass their left shoulders with their partner.

FOR THE CALLER:

BEHIND THE "MIKE"

THE longer you call the more unusual and invigorating becomes this challenging game of leading Square Dances. Perhaps, as a beginning caller you feel you never want to tackle a group larger than two or three squares. "There's just too many people and a person's liable to get them all fouled up," is the thought you may have had.

Once you call before a large group, however, your idea becomes completely changed. You find yourself with a complete relaxed feeling. Much of the tension has disappeared and you begin to swing into the dance yourself and commence to really find pleasure in the activity. Why is this?

Perhaps an explanation might be that you have ceased to worry about individuals — whether one or two people are a bit slower than the others, or that you might not be call-

ing fast enough for the one or two individuals you know that are better dancers. You begin to call to the floor and you think of the entire group as one idea following your pattern.

You begin to gauge the average speed and call to that level. You begin thinking in terms of enjoyable patterns and not pleasing just one or two individuals. Before you know it the astonishing result is evidencing itself. The dancers are no more conscious of you as an individual personality. They are conscious only of their own enjoyment of the dance and the figure. "Personality" has been eliminated and pleasure substituted.

Now listen at the end of the dance. The applause is thunderous. They like you better? No, they're clapping for themselves, for now they're beginning to enjoy Square Dancing.



THE OCEAN WAVE





OCEAN WEVERS



1
2
3
4
5
6
7

"Oh, yes, don't forget your copies of 'Sets In Order'"

Uniformed "Mariner Scouts" furnish the refreshments and add the "take" to their treasury.

The president John Wulfsson (with him his wife Emile).

"Chow Down"

"It's a hold up". A new angle on the penny dance is the use of toy six-shooters used by the men or women to "rob" another dancer of his partner.

"Whew! Those fast ones are sure fun."

Guest caller Jim York puts the gang through the paces of his "Susie-Q" (dancers say this one is terrific.)

Out of the vast list of almost 200 Square Dance groups in the Los Angeles area "Sets In Order" has singled out the Ocean Wavers as the "spotlight club" of the month. Calling for the group which averages about 10 sets each session is Ted Powell who is accompanied on many of the numbers by his wife Jerry. Meeting in the Clark Stadium in Hermosa Beach which has an unvarnished hardwood floor in excellent shape the group numbers just under a hundred members all of whom have been dancing for about a year.

The club which meets every Thursday has found more enthusiasm by having weekly dances because every member stays in top Square Dancing form.

Photo by Joe Fadler

Pity the poor Sardine

OF THE more than 175 clubs and classes in Square Dancing listed in the January issue of "Sets In Order" approximately 100 of the groups were listed "invitational". There's a good reason for this so-called "snobbishness"; mainly that groups dancing in halls with a definitely limited capacity have already reached a number which fills their dance floor.

Of the "open" groups a great majority are held in the larger recreation halls and school gymnasiums whose capacities are far greater than those of the smaller invitational groups. It is to these open groups that the Square Dancer usually makes his initial appearance in Square Dancing. Picking from the large list one group marked "beginners" the neophyte chaperones himself into a large class filled with other beginners and much to his surprise soon gains confidence and is quite pleased with his own progress in learning the dances.

Just as he is feeling confident and finding his way around the floor, his hopes are smashed when he, thinking himself through as a beginner, goes in with a group of advanced dancers. If he has not been well prepared for the shock that is to come, woe be unto him. The crowds, the faster tempo of the music, the great number of "fancy" figures has him quite agog. Unless he had been readied for just such an incident he may become completely discouraged.

At this stage of the game the dancer needs more attention than ever. He is the poor sardine between the two slices of bread. The beginning, encouraging help on the one side and the fast abandon and independent fun of the faster advanced dancing on the other. More than anything else he needs a helping hand to bridge him over the gap.

During the past two months several new groups listed as "intermediate" have sprung up. Not so much fun for the caller or leader, perhaps, for they require more attention, more courtesy and patience. However, the great good these "in-between" groups can do to establish the style, answer the questions, and lead the way into a future of good dancing will tell much in the months to come, about whether our structure has a firm foundation or whether it is built on sand alone not strong enough to weather the storms that lie ahead.

Cut Down The Load . . . Columbia Brings Aid To Burdened S. D. Caller

Another first for Columbia Records, manufacturers of the new space saving microgroove records, is the adoption of this medium for Square Dance recordings. Using their already published Carson Robinson Square Dance Album, Columbia has taken the album and pressed it on the vinylite long playing record which includes seven regular 3½ minute tunes with calls by Lawrence Loy all on the same unbreakable disk.

While not to comment on the records themselves, the idea is an excellent one. No longer will callers have to lug around nineteen trunks and twenty-seven suitcases filled with the proper dance music to carry them through an evening.

If the record companies use proper intelligence in selecting the numbers they place on these disks the caller will find himself with a reasonably small package to carry, perhaps with all the music he needs in a single album. Further investigation shows that adopting this type of record to the caller's own public address system will not be difficult. Langdon-Masters in Los Angeles reports special turn tables with the required speed and player pick-up selling for \$15.00.

Classified Advertising

SPECIAL INSTRUCTION in American Square and Round Dance music offered to experienced musicians by appointment only. Complete background on style and rhythms for this specialized type of music given by a specialist in the field. Phone: Eva Decker, Hillside 5669.

This special section of Classified Advertising is designed for individuals wishing to reach Square Dance enthusiasts in Southern California and throughout the nation. Rates for ads accepted in this classification are one dollar for the first line and 85 cents for each additional line.

JUST PUBLISHED

THE ROUND DANCE BOOK

BY LLOYD SHAW

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couple dances and circle mixers.

"—surpasses our greatest expectations!"
"— twice the book *Cowboy Dances* is."

◆ ◆
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Photographer
ANgelus 0040

Musician's Corner

The following list of musicians is presented as a service to Square Dance clubs by "Sets In Order". The listing of a musician in a particular instrumental category does not constitute a recommendation by this publication.

(phone)

ACCORDIONISTS

DECKER, EVA.....Hillside 5669

TRUE, HAROLD.....Capitol 5215

FIDDLERS

COLLIER, BOB.....SUnset 20390

HARPER, FRANK.....CEntury 27721

KOEHLER, PHIL.....Sunland 24594

STARKEY, ANITA.....ROchester 3512

WILSON, IDA.....Santa Monica 60419

ZAZADIL, GEORGE.....PLEasant 52598

GUITARISTS

KEITH, ROY.....Upland 42234

RATNER, BOB.....PLEasant 57901

PIANISTS

CHRISTENSON, MAUREEN YOrk 7807

DECKER, EVA.....Hillside 5669

DELGADO, VICTOR....WYoming 3368

MOSHER, HATTIE.....MAdison 66561

PAXTON, MAMIE.....Sunland 14276

YOUNG, LEONORA.....PLEasant 24728

(Any musicians wishing to be listed in this column should send their name, address, phone number and qualifications—instruments played to "Sets In Order", 8709 Burton Way, Los Angeles 36, California. Future single-line listings will be one dollar for each time run, paid prior to publication.)

Goin' to Arizony? Well, Here's An Invite

An invitation to Southern California Square Dancers visiting Tucson comes from the members of "The Lancers" a Square Dance club in Tucson, Arizona. "The Lancers" hold their dances on the second and fourth Tuesday of the month at Catalina Jr. High School in that city. According to George Waudby, 2420 N. Orchard Ave. in Tucson, the group boasts of a four piece orchestra and the club has 65 couples and five callers.

"The Lancers" have also developed a very good answer to the guest problem as far as their club is concerned. "If a member wants to bring in a new couple it's up to him to teach the new couple the fundamentals; allemande left, right and left through and back, do-si-do, ladies chain, etc., before attending the dance." Then the host couple sticks with the guest during the evening to see that all goes reasonably well with everybody.

SQUARE DANCING IN THE NEWS

Every day newspapers throughout the country carry stories of Square Dance activities. These stories serve as a sort of barometer of the progress of this activity in the various communities.

Just recently the press in and around Los Angeles has opened up with what may well be a continuous program of favorable Square Dance Publicity.

The various clubs through their own public relations chairmen are seeing to it that local papers are kept supplied with the schedules of dances and news of club activities. Your associations cannot keep up with all the clippings that appear. For that reason those in charge of your Association's publicity will appreciate receiving any and all Square Dance clippings together with the name and date of their source. Every little bit helps.



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SOUTHERN CALIFORNIA *SQUARE DANCE* DIRECTORY

For those interested in taking part in Square Dance activities in and around Los Angeles here is a schedule of over fifty nightly dances which are considered open dances. Those dances which are designed for the beginner are so indicated whenever possible as are those in the intermediate and advanced categories.

For the most recent and complete list see the January issue of "Sets In Order".—Ed.

MONDAY:

Adult Education Advanced Class
Clark Stadium, Hermosa Beach
Every Monday—7:30 to 10:30

Ted Powell
Caller

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Covina Night School
Covina High School
Mondays
Jack Hoheisal
Caller
Beginners & Open—Night School

Fremont High Beginners Squares
Fremont High School
78th and San Pedro
Every Monday 7:00 P.M.
Edwin Wise
Caller
Instruction

Friendly Squares and Rounds
W. Hollywood Playground
674 N. Robertson Blvd.
Every Monday—7:30—Beginners
Helen Schuyler
Caller

Glendora Citrus J.C.
Bill Mooney's White Oaks Ranch
2020 E. Alost, Glendora
Highway 66
Every Monday
Bill Mooney
Caller
Adult Education
Beginners and Adv.

Hamilton School Squares
Pasadena
First and Third Monday
Carl Myles
Caller

Parkview Playgrounds
412 Parkview Ave., Los Angeles
Every Monday—7:30—Beginners
Lee Helsel
Caller

TUESDAY:

Adult Education Advanced Class
Clark Stadium—Hermosa Beach
Every Tuesday—7:30-10:30
Ted Powell
Caller

Alhambra Night School
Alhambra Hi. Girls' Gym.
Tuesday
Jack Pattison
Caller
Beginners & Open—Night School

Jefferson School Squares
Pasadena
3rd Tuesday
Carl Myles
Caller

No. Hollywood Playground
Cahuenga and Chandler, No. Hwd.
Every Tuesday—7:30
Dave Gray
Caller
Beginners

Oak St. P.T.A. Square Dance
Oak St. School—Inglewood
1st-3rd Tues. 8:30 P.M.
Norman Greenwood
Caller

Pacific Palisades Dancers
Pacific Palisades Club
4th Tues. 8:30 P.M.
Norman Greenwood
Caller

Pioneers (Ventura)
Telephone Co.—Ventura
1st and 3rd Tuesday
Gale Preitauer
Caller

Plummer Park Community Dance
Plummer Park
7377 Santa Monica Blvd.—Hwd.
2nd-4th Tues. 8 P.M.
Ray Shaw
Caller

Sierra Madre Square Dances
Sierra Madre Womens Club
270 W. Sierra Madre Blvd.
Sierra Madre
Every Tuesday—8:00-11:00 P.M.

"Doc" Alumbaugh
Caller

Tarzana Beginners Squares
Reseda Playground
Victory & Reseda Blvd.—Reseda
1st-3rd Tues. 8 P.M.

Spike Henderson

Instruction

West Covina Squares
West Covina School
1st Tuesday

Bill Mooney
Caller

Van Nuys Squares
Van Nuys Jr. High
8:00 P.M.—Beginners

Dale Garret
Caller

Dead man pays for the dance

(From the Roanoke, Va., World-News,
December 20, 1948.)

WEST MINOT, ME.—About 100 villagers will make merry at Grange Hall tonight in a dance that is paid for by a man who has been dead for 22 years.

It's the annual "Jerry Dance," paid for by funds from the estate of Jeremiah Hilborn. And, as villagers dance old-fashioned square sets, they swear that the ghost of Jerry Hilborn dances right along with them.

Hilborn, a farmer, died in 1926 and left a sum of money to hold a birthday dance "on Dec. 20 in the West Minot Grange Hall for my friends and those in the neighborhood school district of Hebron, and to hold these dances until I would have been 100-years-old."

The first dance was held a month after his death and the custom has been continued each year since then. The last dance, under Hilborn's will, is scheduled for 1951.

At one point in the festivities each year, the music and the laughter stops and the dead man's widow, now 75, leads a moment of silent prayer in her husband's memory. That is followed by the annual reading of that portion of Hilborn's will that allocated the money for the entertainment.

Each year, Mrs. Hilborn sees to it that the fiddlers play her husband's favorite dance, "The Haymaker's Jig." That's when the ghost of Hilborn is said by some folks to sweep through the hall and join in the merriment.

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Here are some views of the special March of Dimes roundup held in the Burbank Recreation Center on January 30, 1949. Included are scenes of the afternoon which saw several hundred local enthusiasts dancing to the calling of ten of the local callers.



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Hollywood 28 271 No. Canon Drive
Beverly Hills

WEDNESDAYS:

Alhambra Night School Jack Hoheisal
Mark Keppel High School Caller
Wednesdays Beginners & Open—Night School

Friendly Squares & Rounds Helen Schuyler
Queen Anne Playground Caller
1245 Queen Anne Pl. Beginners
Every Wed. 7:30 P.M.

Ivanhoe P.T.A. Squares Carl Myles
Silver Lake Playground Caller
1st Wed.

(A) Kelso Square Dance Group Clarke Kugler
Kelso St. School Caller
809 E. Kelso St.—Inglewood
1st and 3rd Wed. 7:30 P.M.

La Canada Squares Carl Myles
La Canada Caller
3rd Wed.

Riverside Drive P.T.A. Spike Henderson
No. Hollywood Jr. High Caller
4625 Irvine Ave.—N. Hollywood
1st and 3rd Wed. 8:00-11:00 P.M.

Square Steppers Carl Myles
Pasadena Womens Club—Pasadena Caller
2nd Wed.

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STYLE #3
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STYLE #4
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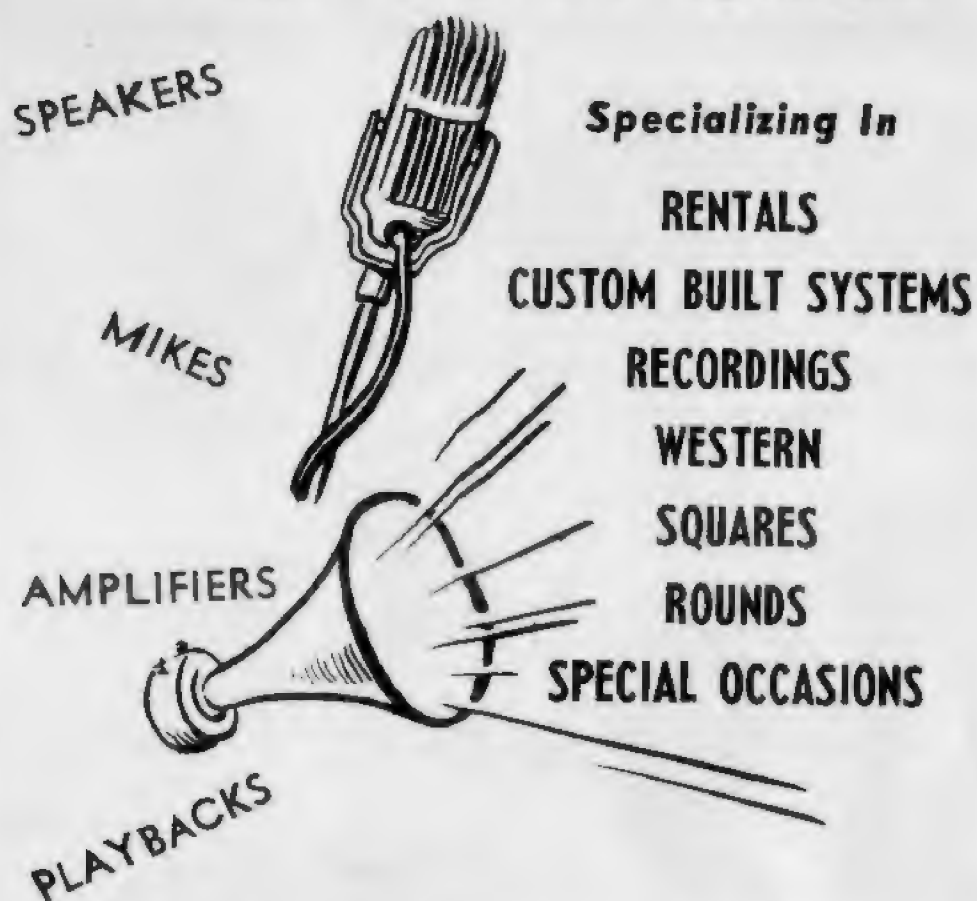
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DIRECTORY (Continued)

THURSDAY:

(A) American Square & Old Fashioned Dance Group

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1st-3rd Thurs. 7 P.M.

Carl Myles
Caller

1st 1½ Hrs. Instr.

2nd 1½ Hrs. Adv.

Burbank School P.T.A.

Webster School—Pasadena

2nd Thursday

Carl Myles
Caller

Friendly Squares and Rounds
Costello Foundation

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Every Thursday 8:30

Helen Schuyler
Caller

Beginners

Glendora Promenaders
Cougers Den—Glendora

3rd Thursday

Bill Mooney
Caller

Jefferson P.T.A. Square Dance
Jefferson St. School

4th Thurs. 8:30 P.M.

Norman Greenwood
Caller

Manhattan Beach P.T.A. Group
Grandview School

455 25th St.—Manhattan Beach

Every Thurs. 7:30-10:00 P.M.

Oliver Flint
Caller

Beginners

Monrovia Legion Square Dance
American Legion Hall

Recreation Park, Monrovia

1st and 3rd Thurs. 8:30-11:30 P.M.

"Doc" Alumbaugh
Caller

Officers Club Square Dance
Army Air Base, Long Beach Airport

2nd and 4th Thurs. 8:00 to 10:30 P.M.

Harry Miller
Caller

Optimist Club Squares
Recreation Park Club House

Long Beach

1st and 3rd Thurs 8:00-10:30 P.M.

Harry Miller
Caller

Santa Monica A to Z Squares
Grant School—25th and Pearl

Every Thurs. 8:00-9:15

9:15-10:30

Herb Visser
Caller

Beginners

Advanced

(A) Sherman Oaks Squares
North Hollywood Jr. High

4525 Irvine Ave.—N. Hwd.

Thurs. 8:00-11:00 P.M.

Spike Henderson
Caller

2nd and 4th-Instruction

1st, 5th-Advanced

Shooting Stars

Holy Spirit Catholic Church

Pico & Burnside St.—L. A.

1st-3rd Thurs. 8:30 P.M.

Clarke Kugler
Caller

Stonehurst Class

Stonehurst Playground

9360 Dronfield—Roscoe

1st-3rd-5th Thurs.

7 P.M.

Ralph Maxhimer
Caller

7-8:30 Rd. Dance Tech.

8:30-10:30 Adv. Sq. & Styl.

DIRECTORY (Continued)

Whelan School Square Dance Norman Greenwood
104th and Freeman—Inglewood Caller
2nd Thurs.

FRIDAY:

Arcadia Community Dances "Doc" Alumbaugh
Santa Anita School Caller
1900 S. Santa Anita Blvd.—Arcadia
Adults: Every 1st, Third and 5th Friday 8-11 P.M.
Children: Every 2nd and 4th Friday 7:30-10:30 P.M.

Centinela P.T.A. Square Dance
Centinela School Norman Greenwood
1123 Marlboro—Inglewood Caller
1st Fri. 8:30 P.M.

(A) Clover Leaf Squares Jim Munyon
Recreation Bldg. Caller
16th & Marine—Santa Monica
1st-3rd Fri. 8 P.M.

Hudnel School Square Dance Norman Greenwood
Inglewood High School—Inglewood Caller
3rd Fri. 8:30 P.M.

Jr. Do C Do Teen Agers Dave Gray
No. Hollywood Playground Caller
Tujunga and Chandler
1st, 3rd and 5th Fri. 7:30-10:30

Long Beach Promenaders
6th and American—Long Beach
Every Fri. 8:00-10:30 P.M.

Jack Hutchins
Caller

(A) Neighborhood Squares
W.L.A. Playground
1831 Stoner Ave.—W.L.A.
2nd-4th Fri. 8 P.M.

Jim Munyon
Caller

P.T.A. Group
Webster School
3rd Friday

Jack Hoheisal
Caller

(A) Promenaders
City Hall—El Segundo
Franklin & Richmond St.
2nd-4th Fri. 8:00 P.M.

Ray Shaw
Caller

Square D Club
Inglewood Woman's Club
Hillcrest at Florence
2nd-4th Fri.

Norman Greenwood
Caller

Stonehurst Squares
Stonehurst Playground
9360 Dronfield Ave.—Roscoe
1st-2nd-3rd-4th-5th Fri. 8:30 P.M.

1st—Ralph Maxhimer
2nd, 3rd, 4th, 5th—
Fenton Jones
Callers

Woman's Club House
Buena Park
Every Fri. 8:30-11:30 P.M.

Harry Miller
Caller

(Continued on Page 29)

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WHO'S DANCIN'

As you watch or join in a Square Dance does the question come up, either at that time or at some later date, "I wonder just who it was that was dancing with us in that last Square. The women looked as though I've seen her before and the man probably was a banker, he had such a nice appearance."

Well, features can fool and Square Dancing has as one of its strongest features the ability to mix people with other people and yet leave their personal life and all the things that go with it in the background.

Here, for example, is a feature we might call "Who is that Man?" or "Know Your Square Dancers." At any rate, our Staff Photographer, Joe Fadler, while shooting a recent roundup took the pictures of several people just as we usually see them in their regular dancing attire and surroundings. Now take a look at each one, perhaps you even know the gentleman. That should make it all the easier. Score one point if you know the man's name, another point if you can name the type of business which occupies his time when he's not Square Dancing.

Go ahead and try it, then turn the page over and see how you made out.



Check your scores: Figure No. 1—Don Cornelius is a builder and developer. Figure No. 2—Dr. Woods, that's right, he's a physician. Figure No. 3—H. Schaefer, a beauty shop proprietor.

Well, how did you do?

Photo by Joe Fadler

DIRECTORY (Continued)

SATURDAYS:

Alhambra Playgrounds
Mark Keppel High School
2nd & 4th Saturdays

(A) Baseball Squares
Fernangeles Playground
8851 Laurel Canyon Blvd.
Every Sat. 8 P.M.

Community Square Dancers
Episcopal Parish Hall—Tujunga
1st-3rd Sat. 8:00-11:30 P.M.
Instructions 8-9

Crescenta Valley Square Club
La Crescenta Womens Club House
La Crescenta and Piedmont
2nd Sat. 8:30-12:00 P.M.

Culver City Wranglers
City Hall, Culver City
2nd and 4th Sat. Intermediate Group

Jack Hoheisal
Caller

Bill Harbour
Caller

Sam Margolin
Caller

Jack Russell
Caller

Ken Keeney
Caller

Eagle Rock Square Dancers
Eagle Rock Playground
1840 Yosemite Dr.—Eagle Rock
1st Sat. 8:30 P.M.

Griffith Park Square Dancers
Club House
Los Feliz & Riverside Dr.—L.A.
4th-5th Sat. 8:30 P.M.

(A) Griffith Park Dancers
Club House
Los Feliz & Riverside Dr., L.A.
1st-2nd St. 8 P.M.

Halley's Hopper's Jamboree
San Dimas Legion Hall
2nd Sat.

Highland Park Square Dancers
Highland Park Playground
6150 Piedmont Ave.—L.A.
2nd Sat. 8 P.M.

Carl Myles
Caller

Carl Myles
Caller

Bob Osgood
Caller
1st Instr.
2nd Advanced

Del Halley
Caller

Carl Myles
Caller

GIVE YOURSELF A "BREAK"

Paul Little, caller in and around Los Angeles, uses this Allemande figure sometimes as an introduction and sometimes as a break.

Allemande left with your corner,
Allemande right with your own,
Swing your corner pretty girl
as though she were your own.

(Paul says this may be repeated three times or may be started when the gent has his opposite lady, therefore cutting the change in half finishing up with your own partner in this manner.)

Allemande left with your corner,
Allemande right with your own,
Swing that pretty corner,
My gosh! She is my own.

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SCHEDULE OF EVENTS FOR FEBRUARY

February 27, 1949 . . . With Cliff Stone and his famed Square Dance recording band furnishing the accompaniment and ten of Southern California's callers leading the figures more than a thousand members of the Associated Square Dancers hold their first invitational (members only) Square Dance Roundup at the Pan Pacific Auditorium, Sunday, February 27th, from 1:30 till 5:30.

The Pan Pacific Auditorium scene of many gigantic shows will transform its ice surface used in the hockey game the night previous into a mammoth Square Dance arena.

Seating room is available for the thousands of expected spectators.

(DIRECTORY — Concluded)

Hi Ho Club South Gate Junior H. S. 1st Saturday	Jack Hoheisal Caller	Swing'em High Poinsettia Playground 7341 Willoughby Ave.—Hollywood 3rd Sat. 8:30 P.M.	Carl Myles Caller
Hollywood Community Sq. Dance Plummer Park 7377 Santa Monica Blvd., Hollywood 2nd-4th Sat. 7:30 P.M.	Ray Shaw Caller	(A) Tarzana Squares Reseda Playground Victory & Reseda Blvd.—Reseda 1st-3rd-5th Sat. 8:30 P.M.	Ralph Maxhimer Caller
Lynwood Community Square Dance Community Center Century Blvd. & Bullis Rd.—Lynwood Every Sat. 8:00-11:30 P.M.	Myron H. Davis Caller	Valley Star Dancers Union Elementary School Moor Park, Calif. 2nd-4th Sat. 8:30 P.M.	Gale Preitauer Caller
Myles Playhouse Lincoln at Wilshire—Santa Monica 5th Sat.	Jim Munyon Caller	Verdugo Square Dance Verdugo Playground 3580 Verdugo Rd. 3rd Sat.	Paul Little Caller
Northridge Square Dancers Northridge Woman's Club 2nd-4th Sat. 8:30 P.M.	Fred Marquandsen Caller	Victory Social Club Roscoe Playground 8133 Vineland Ave.—Roscoe Every Sat. 8 P.M.	Clyde Wyrick Caller
St. Raphael's Parish 71st and Vermont 1st and 4th Sat.	Norman Greenwood Caller	Woodland Hills Woman's Club Squares Canoga Park American Legion Hall Canoga Park 2nd and 4th Sat. 9:00 P.M.-1:00 A.M.	Jim Munyon Caller Intermediate
(A) Silver Lake Dance Group Silver Lake Playground 1850 W. Silver Lake Dr.—L.A. 1st-3rd Sat. 8 P.M.	Ray Shaw Caller	Wranglers City Hall—Culver City 9770 Culver Blvd. 2nd and 4th Sat. 8:30 P.M.	Ken Keeney Caller

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